

INTRODUCTION

The most common fault in present day brass instruction is the fact that the individual differences in a player's mental and physical make-up are not given due consideration; they are not even mentioned by the average instructor. Human differences are great differences; unless a student is properly diagnosed and classified as to the type of jaw, lips, teeth, gums, etc., and then thoroughly schooled in the proper channel for his particular mental and physical type, partial or complete failure will certainly be the net result. He would be a very poor doctor who would diagnose and prescribe the same for every patient; and still some brass-players fail to see similar logic in brass instruction. Therefore, if any one particular playing-system is applied to the many human specimens, the results would show a few successes, but certainly many failures. A single system is entirely too haphazard for the modern progressive brassman. It is with all the various types of human specimens in mind that I write this brass method. I sincerely hope that from it you derive benefit.

THE PROPER MENTAL ATTITUDE FOR STUDY

One of the first tasks a student must accomplish is to acquire the proper frame of mind to study intelligently. To my mind there are two types of students. The first group is composed of those who thoroughly realize that nothing can be accomplished without real, sincere, hard work, and who do not expect to master something new to them in a few short days. I might add that this type of person really understands the meaning of proper concentration, and is a credit to himself and his instructor.

The second group is composed of the system-hunters, the no-pressure addicts, the correspondence-course graduates, and the magazine-column readers. Under this flag we have the type that is always hunting a Utopia in another make of instrument, or a mouthpiece made for them with this cup depth or that, or a rim that Mr. So-and-So uses on his coast to coast broadcasts, or what Mr. Smith told them at the Union meeting, or what Mr. Jones suggested that they try on an engagement the night before. They have the habit of accepting the suggestions of fifty different people, regardless of the source of the information, and then when their progress is not all that they have anticipated, the instructor, of course, is the one to get very unpleasant criticism. They expect the instructor to wave a magic wand, thereby making them top-notchers in the profession over-night. Unfortunately, even in this modern fast-moving day and age, there is no such system. I suggest that you wipe your mind of all this nonsense, forget all the system-changers, and remember that "too many cooks spoil the broth."

CORRECT POSTURE

One of the least talked-of subjects for brass-men is the subject of correct posture. I assure you that this is the most important in the correct posture is the very first step. I expect to discuss it

First of all, you should make a point of practicing half your lesson in a standing position and half in a sitting position. Why should you practice standing all the time, and then when you do go out on a professional engagement, sit down? Do you really think that there is any logic in that? Your posture from the hips up should be exactly the same when you are sitting as it is when standing. A student who complains about his breathing when he sits down does not realize that he is playing in almost a reclining position. One of the chief reasons for faulty breathing when sitting down to play is a lazy, slouching posture, and you must positively correct this. Your legs should not be crossed at any time. Physical ailments of a very serious nature can arise from playing in this manner. To acquire this correct spine position you should not allow your back to lean against the back of the chair; and if you have the habit of crossing your legs, you might just as well eradicate this fault at this time. It is quite true that when you make your first few attempts playing with an arched spine, you will feel like a robot, or a freshman at a military academy trying to get the prescribed stance and still feel as poised and relaxed as his upper classmen. You must diligently practice this daily before you acquire relaxation, and relaxation must be acquired before you get any satisfactory results. If your playing is done in this fashion you actually know and feel confident that you are completely behind every note. One of the greatest assets gained from playing in this manner is the confidence it creates in the player.

The position of the head must be in the so-called "Position." This I shall explain. If you lean your head back and then slightly down, and relax your throat. Not only is the throat open, but it is more important than that, the tongue is in the proper position. This, in my opinion, is the ideal position for the head and throat. When you play at great volume it absolutely should not be constricting throat with tongue, and certainly not in the top-register.

At this point I expect to discuss the correct posture to adopt here.



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STUDIES

Group I.

I. *Toooo*

REST.

Start playing very softly using a minimum amount of mouthpiece pressure against the lips, but do not tolerate a pinched, nasal tone quality. During the rests do not breathe, or raise the mouthpiece pressure; this develops control of the breath.

II. *Toooo*

Remove the mouthpiece from the lips when the check mark (✓) appears. Do not allow the teeth or lips when making the attack, and do not stop or cut the tone by the second forward end of the drill.

III. *TAAA*

Maintain a good soft tone quality any form of strain when starting lip contact, but use a minimum

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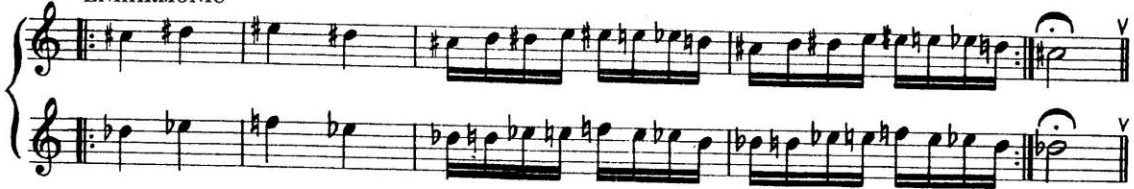
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Allegro { 1. Slurred } as many times as the breath will permit.
2. Staccato



ENHARMONIC



ENHARMONIC



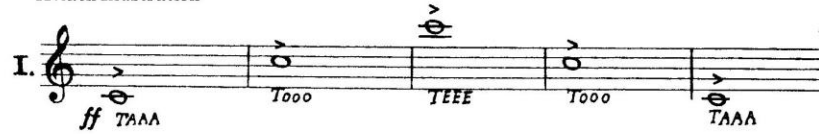
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Tongue Placement and Breath Focus (Tongue and Diaphragm Levels)

Group VII.

Attack Illustration



Slurred Illustration



1. By the enunciation of the above syllables the tongue acquires different levels, thereby gauging the size of the airstream as it passes between the tongue-level and the roof of the mouth. Tongue-level helps to eliminate any undue strain on the entire embouchure formation and remember that this must be borne in mind at all times until the entire process becomes a natural habit.
2. The tongue-level and diaphragm-level must co-ordinate at all times. In other words, if the tongue-level moves up the diaphragm-level must also move up to ascend, and they must move down to descend. This entire process must synchronize. (Up to ascend, down to descend.)
3. Crescendo while ascending, decrescendo while descending.
4. Practice standing and sitting and guard against a faulty posture.
5. Keep the head back, and arch the spine no matter whether you are standing sitting. Do not overlook relaxation.
6. Use the pivot to ascend, but do not over-pivot.
7. Positively never allow the tongue to penetrate between teeth or

- | | | | | | |
|-------------|---|--------------------|-----------|----------|-----------|
| 1. Slurred | { | Valve Combinations | 0 | 2 | 1 |
| 2. Staccato | { | Increasing Volume | <i>pp</i> | <i>p</i> | <i>mf</i> |



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